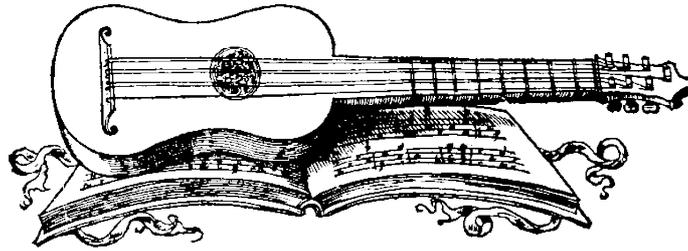


Dorset Guitar Society

Newsletter



April 2009

Craig Ogden Recital 9th May at 7.30 p.m.

Tickets for **Craig Ogden** will be on sale at Sunday's meeting. Also more posters and flyers will be available. Not to be missed!

**'a worthy successor to Julian Bream' -
BBC Music Magazine**

Australian born guitarist Craig Ogden is one of the most exciting artists of his generation. He studied guitar from the age of seven and percussion from the age of thirteen.

Craig Ogden has performed concertos with all of the main UK orchestras including the London Symphony, BBC Symphony, Royal Philharmonic, London Philharmonic, Philharmonia, Hallé, BBC Philharmonic, CBSO, RLPO and BBC NOW, and also in Russia, Sweden, South Africa, the USA, Latvia, and Australia.

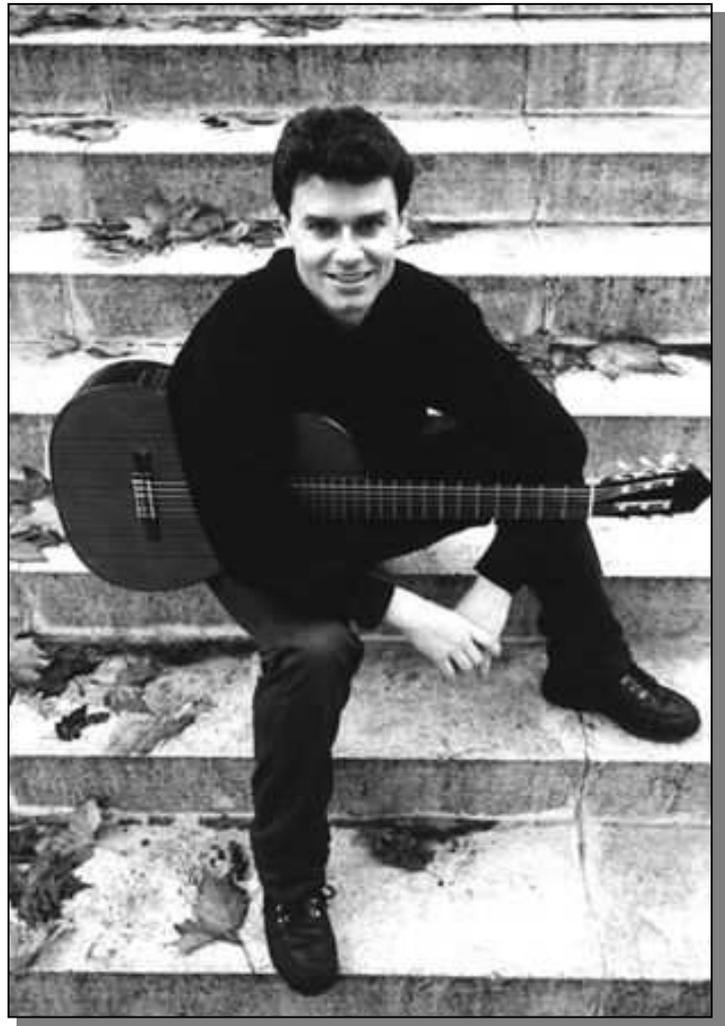
In 2004 Ogden was honoured by the **Royal Northern College of Music** with a Fellowship in recognition of his achievements. He is the youngest instrumentalist to have received this award from the RNCM.

Ogden's recordings for Virgin/EMI, Chandos, Nimbus, Hyperion and Sony have received wide acclaim. His debut solo CD for Nimbus Records of 20th Century Classics by British composers was nominated for a Grammy Award.

Craig Ogden is Principal Lecturer in Guitar at the Royal Northern College of Music in Manchester. Full biography on www.craigogden.com

If you would like to stay behind afterwards then please bring a contribution to the nibbles.

Masterclass 10th May at 9.30 a.m. – 12.30 p.m. If you wish to play in the Craig Ogden Masterclass please let me know on Sunday, and also which piece you intend to play. The cost for participants is £15 and for spectators £5.



Margaret.

April Meeting – Alison Smith

As announced in the February newsletter, **Alison Smith** will be playing for the society on Sunday. Alison will be playing from 8 p.m. **and not 8.15 p.m.** as stated on the DGS events list. (New list available)

Please feel free to invite friends and family, but please let me know who is coming in advance. There will be a charge of £5 for non-members; this will include tea/coffee and biscuits/cake.

MEETING SCHEDULE

- * Orchestra playing 5.45pm - 6.45pm
- * Short tea break (15 minutes)
- * Orchestra playing 7pm.- 8pm.
- * Alison Smith 8pm to 8.45pm
- * Tea and biscuits or cake
- * End 9.30 p.m.

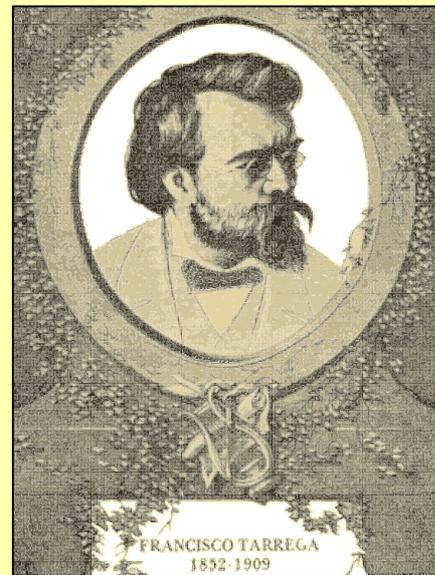
Margaret

Blandford jottings ...

The March guitar evening in Blandford included several rather special highlights, with **Chris Gillson** treating us to the sound of his 8-string guitar with some Dowland, **Pete** playing Castelnuovo-Tedesco's Tarantella and **Chris Daly**, performing for the first time since recovering from that serious wrist fracture last summer, playing Robert de Visee's Suite in G minor. **James** played his entire, memorised Grade 8 repertoire of Walton, Sor and Bach, and there were a couple of performances each of works by Tarrega and Albeniz, a good way to mark this year's 100th anniversary of those composers' deaths.

If you'd like to join us, the next one is this week, on **Thursday 16th April at 7.20pm**, and the following one is on **May 21st** - please let me know on **01258 830334** or email me at julian@renrag.co.uk.

Julian.



March meeting

March saw the orchestra get straight into the current **Purcell** pieces, with Stephen treating us gently by beginning with the **Entry Dance** and **Dance For The Fairies**, before engaging with the **Prelude**.

Players this month were:

Stuart and Sally-Anne: Entrée (L. Mozart), Bourrée (Bach), Prélude (Charpentier).

Richard: Studies 3 and 5, Op.31 (Sor)

Julian: While the sun shines (Theme and variations) (Garner).

Andy: Bambuquito (Montes), Fandanguillo (Moreno-Torroba), Caprichio Arabe (Tarréga)

John and Chris: Prelude, Fugue, Echo (J.S. Bach)

Pete: Koyunbaba (Domeniconi)



Anyone for a Forum ...?

John Edwards has been thinking about the idea of an open discussion section for the newsletter in which folks could put forward questions (and answers!) around a number of common guitar related issues and hot topics.

He has been thinking about the issue of nerves over the last few days (prompted by one or two of us for whom that first note is crucial) and has a n article about this on page three. In the meantime, John would like to invite comments from anyone else, as well as any other questions people would like to see discussed in future newsletters.

Questions/comments can be sent directly to John at joved45@yahoo.co.uk

John



DGS Guitar Forum No.1 - Performance Nerves!!

The original question posed was along the lines of - **"when performing, if I make a mistake early on, it tends to repeat itself later in the piece, or it tends to cause another to happen"**

Obviously with the former, one's self confidence takes an immediate bashing, which certainly does not. Neither does, perhaps, not seeming to have the option of beginning again, as one would during practice, since an audience is listening intently. The situation of one mistake producing another could simply be explained in terms of the upset in the customary alignment of the fingers following the mistake, or just something happening that one had not prepared for, maybe something that could easily be dealt with in the practice room, but becomes impossible under the influence of an adrenalin rush.

Generally we all suffer, in varying degrees, from performance nerves, but as one becomes more experienced, one develops strategies to cope with them. One of the main difficulties seems to be that unless one is performing regularly - say, twice or more times per week - then one just does not get enough practice in handling such a situation.

Playing regularly at DGS once a month or at the Blandford Society meetings, or doing a Grade exam, can of course give valuable experience, but from a point of view of nerves each can still be a mountain to climb. One certainly needs to develop a thick skin. Maybe when visitors call, one should sit them down and insist on playing for them! Certainly it could be a good ploy for ensuring Jehova Witnesses don't call too often!! (apologies to any J Ws out there !)

I think the best experience most of us get in performance can be in duo, trio or any other combination, since the technical demands of music of even a high level are often less, giving the possibility of really shaping ones part. Also, the pleasure of nerves can then be shared with your partner(s). After all, why keep them to yourself !?

All this leads me on to my main point. A few years ago, a friend who also happened to be a guitar teacher, told me that he had played the Tarrega Allard Study in a concert the evening before. Now this was from someone with only the most rudimentary technique and who would have had some difficulty playing the simplest Carcassi study persuasively. Why he should have chosen such a difficult piece, when the repertoire is full of easier and charming pieces that would have delighted his audience is beyond me.

I think we do need to have realistic expectations of what we can manage, but most of all the best antidote for nerves I can think of is to prepare thoroughly (maybe a possible subject for another time). I am not saying we should practice in such a way as to take account of every situation that could go wrong - which would be a very boring approach - but instead choose pieces that we do have a reasonable chance of playing decently, and making sure that we use fingerings that will work. All too often I see players using fingerings that clearly are not completely practical and already have failure seemingly built into them.

A good deal of self awareness is also required, but I am not at all sure it is possible, at the moment of playing, to be able to hear oneself objectively, as when listening to someone else, (recording one's playing is of great value here), but one can develop a sense of what is working and what is not. Just because one can scrape through a difficult piece in the safety of the practice room does not mean that you stand a chance of performing it successfully. I should say, that I am not at all against the idea of stretching one's technical capabilities from time to time, but where performing is concerned staying well within one's technical limits, and learning to use truly practical fingerings, is a much better way of developing confidence, and having a satisfactory outcome. So, far from being a nuisance, performance nerves could spur us on to develop

more efficient and enjoyable practice methods.

I am sure that much useful information on the matter of performance nerves could be found on the internet, but methods that help with the more inner, psychological side of things could be— **Meditation** or **Yoga**, also **Psychotherapy, NLP, TM**, and dare I say it(!)— the **Alexander Technique**. All these could be helpful, and also rewarding in their own right.

Books on the subject that I am familiar with are -**The Inner Game** series, **Tensions in the Performance of Music** - (Grindea), **Feel the Fear and Do it Anyway**(Jeffers), **Not Pulling Strings** (O'Connor) and there are probably many more.

There is also a CD or cassette called **Relax and Excel** which can be found via pentonemusic.co.uk/tuition/products - a method of self-hypnosis based on a psychotherapy technique which could be very effective.

Finally, I heard an anecdote from **Jacqueline Dupre's** early life. Apparently on the occasion of a school concert, she was observed skipping down the school corridor, a big smile on her face, carrying her cello. A parent asked her if she had just played her piece. "No, she replied, I am just about to". — What a wonderful attitude to have to performance ?

John

Erratum:

The timings of meetings from **October** should read **"Room booked 2.00 p.m to be ready to start playing at 2.15 p.m."** rather than Room booked 2.00 p.m. to be ready to start playing 2.45 p.m. as stated in the March newsletter.

We meet at: **Kinson Community Centre, Pelhams Park, Millhams Road, Kinson, BH10 7LH**
Registered Charity No. 1101122

Committee Members

Terry Robinson - Chairman	01305 834 774	terrydgs@fsmail.net
Stephen Kenyon - Musical Director	01305 257 099	sbk@jacaranda-music.com
Margaret Tredwell - Secretary	01425 613 739	secretary@dorsetguitarsociety.org.uk
Bill Eggleston - Treasurer	01202 824 066	
Chris Gillson and Valerie Evans		

Member of **The Federation of Guitar Societies** (www.federationofguitarsocieties.org.uk)
& CADArts (www.cadarts.com)

Future Meetings and Diary Dates

19 April	5.30 pm - 9.30 pm	16 August	5.30 pm - 9.30 pm
17 May	5.30 pm - 9.30 pm	20 September	5.30 pm - 9.30 pm
21 June	5.30 pm - 9.30 pm	18 October	2.00 pm - 5.30 pm
19 July	5.30 pm - 9.30 pm	15 November	2.00 pm - 5.30 pm

Second Friday of the month

CODA Acoustic Night, CODA Music Trust, New Milton
An opportunity to build experience in public playing in an informal, friendly setting. All acoustic instruments welcome. 7.30 pm. Call **01305 257099** to confirm.

Third Thursday of the month

Regular playing opportunity organised by Julian Garner
Woodhouse Gardens Pavilion, Blandford Forum
7.20pm. email: julian@renrag.co.uk
or tel: **01258 830334** for more details

Sunday April 19 - Pelham's (Kinson Community Centre)
Alison Smith. (8.00pm At the DGS Meeting). There will be a charge of £5 for visitors. Please encourage family and friends to come along. **View Alison's website on www.alisonsmithguitar.com**

Southampton Classical Guitar Society

Saturday 2nd May, 8pm.

Gary Ryan

The Point, Eastleigh

www.scgs-guitar.org.uk

Craig Ogden - concert and masterclass 9th & 10th May 2009

Australian born guitarist **Craig Ogden** is said to be "one of the most exciting artists of his generation". More exciting still is the fact that he will be giving a concert for DGS at Pelham's (Kinson Community Centre) on **Saturday 9th May at 7.30p.m.**

Craig will also be running a masterclass on **Sunday 10th May** from 9.30 a.m.until 12.20 p.m.

Sunday 7 June - DGS Summer Concert - 2.30 p.m.

DGS Orchestra and Soloists. Pelham's (Kinson Community Centre)

Sunday 28 June - FGS Guitar Day, hosted by Enfield Guitar Soc.

Highlands Village Hall, 5 Florey Square, Winchmore Hill, London, N21 1UJ. For all DGS members who wish to participate. Large group sessions conducted by Cornelius Bruinsma

Make Cambridge part of your plans this summer!

There are still spaces in most sections on the Lute Society Baroque and Renaissance Music Summer Schools.

The Baroque week **(26 July - 2 August)**, coached by members of The Parley of Instruments, concentrates on music by Handel and his contemporaries in 18th-century England.

The Renaissance week **(2-9 August)**, coached by Philip Thorby and friends, focuses on the music which Lassus wrote and directed for the 'wedding of the year' in 1568, including works by Rore and Striggio.

Full details are at **www.CambridgeEarlyMusic.org**

Editors bit

Thanks to Margaret, Julian and John for sending in material for the April newsletter - I appreciate it. So, a plea to one and all - **PLEASE** send me items (concert dates, recommendations, reviews, etc) for the May newsletter as soon as possible after the next meeting - Ideally by e-mail to:

Stuart@nundy.fsworld.co.uk

Many thanks, **Stuart**